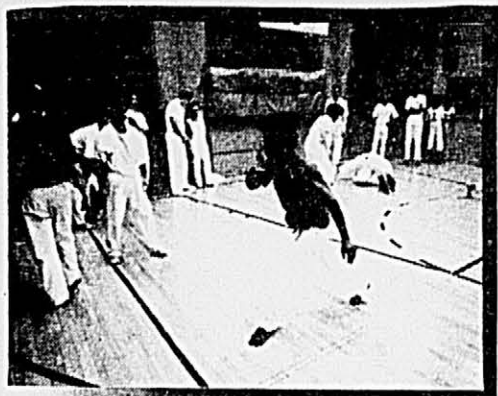


# MCGILL DAILY CULTURE

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Inspired since 1911

THURSDAY, NOVEMBER 24, 1994

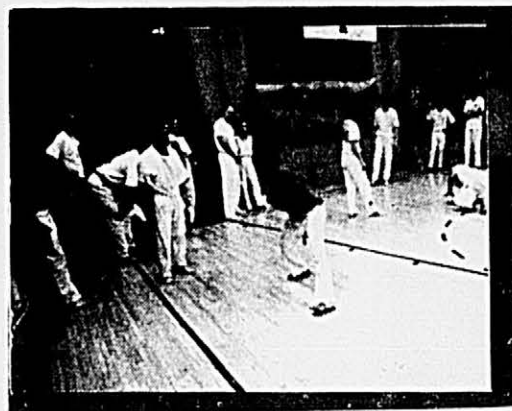


The Brazilian martial art of Capoeira has been gaining increasing popularity in the United States in the last decade, but has only recently begun to generate interest in Canada.

There are currently only about 45 students from McGill and Concordia who are receiving instruction in the art of Capoeira, under the supervision of Master Deraldo. Regular instruction is provided by Michael Gregory (McGill group) and Marilyn Lalonde (Concordia group).



The Daily held an interview with Master Deraldo during one of his workshops in order to find out a few of the finer details about this ancient martial art.



The upcoming Batizado, or "baptism", of students who have been training for the last two years, has attracted a group of some of the best capoeira artists in the world to Montréal in the last week. Workshops are currently being held to prepare students for the Batizado, which is to take place on November 26.

## The Brazilian martial art comes to Canada

# Capoeira!

A Daily interview with Capoeira Master Deraldo

**The Daily:** How popular is Capoeira in Brazil today? Is it still very prevalent?

Master Deraldo: Capoeira is like soccer in Brazil. Soccer's very popular, right? That's the way it is with capoeira.

**What are conditions like for Black people in Brazil today?**

(pause) Brazil...is a very racist country. They say, "No, no...", but I'm Black. I know exactly what I'm talking about. We don't have any opportunity to work in the banks, like you do in the US, and I think you have here (in Canada). But still, we're getting stronger now, but it's not the way it's supposed to be. A lot of Black people do capoeira, but I think (that) most people doing it are white. They have the money. Like everywhere.

**Where is Capoeira taught in Brazil?**

In schools...There are very good schools and very poor ones (in Brazil). Poor people can't afford to have that because their rent is very high. I had my school in a very poor neighbourhood in Brazil. I could not afford to make it cheaper, but I did my best. In other schools, they had higher prices, and I always tried to put my prices lower.

**How did you get started in capoeira?**

I was fourteen years old, and I've been doing it for twenty years since then. I just started doing capoeira for a living six months ago. I decided (not) to work for somebody else doing something I don't like; this is something I like. And this class is not too expensive, but it's not too cheap. A lot of people cannot afford to do it, but I do my best. I wasn't doing capoeira for a living in Brazil, but a lot of people were using it commercially. They charged very high (prices), so the people who do it are just rich people.

**Is capoeira practiced more as a dance or a martial art, or is it a combination of the two?**

It is a martial art. It was discovered by the slaves. It used to be a dance before they came up with capoeira to protect themselves from the slave masters. We do it like a dance, though.

**Could you tell me a little about the history of capoeira?**

Everything started in the sixteenth century, when the slave traders arrived in Brazil with the first Black slaves from Angola, Congo, Guinea, and other parts of Africa.

continued on page 4

THESE PHOTOS, OF ONE OF MASTER DERALDO'S ADVANCED STUDENTS, WERE TAKEN BY DAVID RYHER



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DAILY PHOTOS BY MIKE KOTLER



## The fading flavour of St. Laurent Schwartz and Simcha face OBLITERATION by BLAND BURGERS

BY SARA TEITELBAUM

Blvd. St. Laurent on the Plateau is one of Montréal's main social and commercial hubs, renowned for its history and its truly local flavour. Once the commercial heart of Montréal, today the precarious juxtaposition of old and new is being threatened by a growing corporate presence.

For many, the approaching opening of an Arby's and a McDonald's, both on the blocks between Prince Arthur and Pins,

both in the same season, is symbolic of this transition.

Since the turn of the century, St. Laurent has firmly held its role as an immigrant corridor. With the port of old Montréal at its feet and a reputation as a neutral zone between the French/English divide it was an attractive area for newcomers. Over the past century, it has seen a continuous wave of immigrant settlement and immigrant-run business. One has only to look at the present day St. Laurent for evidence.

The strong Jewish presence

up to the 1950s was followed by a wave of Greek immigrants. Today it is the Portuguese presence that dominates the area. Amongst these groups there has always been great ethnic diversity. Families set up small businesses along the boulevard passed on through generations, creating a unique mix of stores which retain qualities of the old world and the new.

Today the strong immigrant flavour of stores on St. Laurent exists in combination with a more modern and fashionable stream.

The random mix pervades every block, bakeries like Boulangerie St. Laurent neighbour fashionable clothing stores. In a sense this contributes to the eclectic atmosphere. The clientele of St. Laurent is equally eclectic, ranging from haute couture Québécois to aging panhandlers, creating an overall sense of 'anything goes' along the strip.

Is there room for a corporate fast food presence in this mosaic of small businesses? For many its presence brings to mind the undeniable trend, North

INCREASINGLY, small businesses on St. Laurent are finding themselves up against faceless corporations like Arby's.

America-wide of gradual replacement of small locally-run business by the neon fast food landscape creating a homogenous and plastic look. For others it is simply another step in the evolutionary process of the street.

I took a stroll up St. Laurent to hear the opinions on the street. Questioning pedestrians and business owners, comments were generally negative.

"Little restaurants like ours are going to see a slow death"... "you can go to McDonald's anywhere you want, there's only one Fattouche, Eurodeli and Parallèle"... "I see St. Laurent as a sad place, Montréal is in decline and it's visible everywhere."

There was also a strong sense of resignation in the responses; that taking on the Golden Arches is like taking on the entire corporate world. The overall feeling on the street is that there is no room for individual action in the continually evolving nature of street business.

### LETTERS

#### How could McGill forget?

##### To the Daily,

Today is November 11th, and it is a day that is meant to be a day to remember the men and women who fought and died in the brutal wars of the twentieth century, and it greatly saddens and angers me to see one of our country's most prestigious institutions all but ignore this important day.

I felt ashamed to be a student at McGill University today as there were no reminders of what so many Canadians sacrificed. It saddened and angered me that McGill University, a supposed establishment of higher learning, thought it more important to display this year's convocation pictures, pictures of past principals and information on the Czech Republic than to acknowledge our

nation's fallen soldiers.

What does it say about our country that one of the top universities in the nation and its students forgot the day that is devoted to remembering? It was not only, unfortunately, McGill that forgot this day. As I stood with a friend in Dominion Square watching the wreath laying, I could not help but notice the lack of young faces in the crowd. Many people my age think that Remembrance Day glorifies war. They are wrong. As I looked at the faces of the many veterans who marched along Ste. Catherine today, I saw men and women who know what war truly is because they lived it. It was they who saw friends die, lost brothers, husbands and wives. They were wounded and scarred by the horror of war and it is they who fought so that we could live in peace.

I hope that the pacifists and pro-

testers of my generation, by next November 11, come to realise that without the sacrifice of those buried in Flanders Field they would not have the freedom to be pacifists and protesters and that they too should wear poppies and, most importantly, take time to remember.

Rebecca MacDonald  
U1 Arts

#### Now's editor back then

##### To the Daily

I am sad to learn that Zuhair Kashmeri, editor of Now Magazine is being fired for his article "Injustice and the Holy War" (Daily Nov. 21). I haven't seen this particular article (I don't even remember ever seeing Now) but, what the CUP communiqué fails to mention, is the fact that Mr. Kashmeri is the

author of *The Gulf Within: Canadian Arabs, Racism, and the Gulf War* (Toronto: J. Lorimer, 1991). I regard it as the best book written about the impact of the 1991 Gulf War upon Canada. It is available in McLennan Library (call no. FC106 A6K3 1991). I don't know whether his dismissal has anything to do with his authorship of that book.

Jan W. Weryho  
Islamic Studies Cataloguer

#### Hijab and hypocrisy

##### To the Daily,

I would like to comment on the fuss over the hijab in Québec schools. The hypocrisy is absolutely breathtaking: is the concept of a religious dress code for women really so difficult for Christians to understand? For centuries Christian missionaries told indigenous peo-

ples in various parts of the world — including, perhaps, Québec — that is was un-Christian for women to have their breasts exposed. Moreover, there is something very strange in the implication that Islam is somehow a "foreign" religion. In fact, Islam is no less indigenous to Québec than is Christianity. True, Islam was founded in the Hijaz, a land that is now part of Saudi Arabia, but do the Québec anti-hijab crusaders think that Jesus Christ was born in Trois-Rivières? Or Amsterdam, for that matter? Do they think he died in London, Brussels, or Ottawa? Christmas is coming, and with it abundant reminders that Jesus Christ was in fact born in Bethlehem, which is in the Middle East, not far from the place where the founder of Islam would be born six centuries later. He died in Jerusalem, only a few kilometers from the town of his birth.

Mark Marshall

SINCE 1911  
Vol. 84 No. 38

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Editorial Offices:  
3480 McTavish St., Montréal, Qc.,  
room B-03, H3A 1X9

Business & Advertising Office:  
3480 McTavish St., Montréal, Qc.,  
room B-17, H3A 1X9

editorial: (514) 398-6784  
business/advertising: (514) 398-6790  
fax: (514) 398-8318

co-ordinating editors: Melanie Newton  
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MCGILL DAILY CULTURE



# CHIAPAS: land and liberty?

ON NEW YEARS DAY, 1500 men and women, masked and armed, swept down into towns in the Mexican state of Chiapas, demanding "work, land, housing, food, health care, education, independence, freedom, democracy, justice, and peace." Along the way, they captured the attention of the global mass media.

As the Mexican government struggled to repair their tarnished image, the world was given a glimpse into the deplorable state of affairs that has afflicted the indigenous people of Chiapas, and Mexico in general, for over a century.

Of the 3.2 million inhabitants of Mexico's poorest state, the almost one million indigenous people, made up of the Tzotzil, Tzeltal, and other descendants of the Mayan Indians, are among the poorest. At about half the national rate of \$3,800, Chiapa's per capita gross domestic product is low even by Mexican standards.

Ranking the worst in the country in education, health, and income, the state has an illiteracy rate of 30 per cent. This rate is even higher for the indigenous population. In fact, less than 28 per cent of children in Chiapas finish first grade.

Although the region produces over 55 per cent of Mexico's hydroelectric power, 34 per cent of homes in Chiapas have no electricity. Of the indigenous people, that number surges to almost 70 per cent. The standard of living is so poor that hundreds of children die each year from curable ailments. Only 20 per cent of the people in Chiapa have health care coverage.

The government has officially invested almost \$88 million into social programs in Chiapas and yet the results are difficult to discern.

In some ways, government intervention has been detrimental — over the past decade, the government has encouraged farmers in the area to shift from necessary crops, like beans and corn, to exportable crops, with the result that Chiapas continued to produce 35 per cent of Mexico's coffee while coffee prices plummeted. Meanwhile, the indigenous are being forcibly expelled from the land by caciques, feudal land barons, in land disputes.

In response to these ills, the Zapatistas are fighting for much the same that their namesake, Emiliano Zapata, the peasant hero of the Mexican Revolution, fought for 80 years ago — land and liberty. The Mexican government has replied by pouring more money into Chiapas and other poor states with high indigenous populations, pledging to improve health care, education, work, and housing.

Whether this is a sincere response to the plight of the indigenous people of Mexico, rather than simply a placebo intended to protect the country's international image (especially in the wake of NAFTA), is dubious.

Regardless, the New Years' Day uprising has served to convince the indigenous people of Mexico to fight for their rights and awaken social consciousness among people in Mexico and the world. Yet, now that the fickle global mass media has moved on to other causes, whether the world will need another reminder in 80 years remains another question entirely.

For more information about the Zapatistas and how you can support them, please contact their solidarity network centre: National Commission for Democracy in Mexico, P.O. Box 10454, El Paso, Texas, 79995, U.S.A. (e-mail: [moonlight@igc.apc.org](mailto:moonlight@igc.apc.org))



Three handsome guys: (from left to right) Norman Nawrocki, Luc Bonin, and

## RHYTHM AC Humour, Information, and

"Nobody listened to them, so they picked up the guns, put on the masks, and all of a sudden the world media is saying, 'something's happening down there.'"

BY KEVIN SIU

"People want to talk about resistance culture: what does it mean and how do you get involved?" Norman Nawrocki, word artisan and violinist, explains, illustrating much of the motivation for the band Rhythm Activism.

"People are looking for ways to get a message across, more entertaining ways, which is a thing that has worked for us," added Nawrocki.

Currently in their ninth year of existence, Rhythm Activism has done consistently what few bands can ever do: combine humour, information, and political/social commentary without sacrificing the musical aspect of their work. Yet, the band shows no signs of tiring on their 12th release, *Blood and Mud*. Their first full-length CD, *Blood and Mud* is both a celebration of the spirit of the Zapatista uprising and a condemnation of the conditions that perpetuated it.

### Chiapas to Oka and back

Having explored First Nations issues in their previous three releases, they saw the cause of the Mexican indigenous people as a logical extension.

"From Chiapas to Oka, from Oka to Chiapas," Norman asserts, "it's the same question: land rights. It took Mohawk warriors picking up guns and putting on masks before anybody paid any attention to them and they'd been fighting that for years. Likewise, in Chiapas, it's been years that people have been protesting, saying 'look, we're starving, we're going hungry, there's no land, people can't eat.'"

"Nobody listened to them, so they picked up the guns, put on the masks, and all of a sudden the world media is saying, 'something's happening down there.' The shots from Chiapas could be heard all the way up here at Oka. For us, this album is a way for people not to forget what's happening."

Indeed, using the Zapatista uprising as a jumping-off point, *Blood*

and Mud is not unlike a history of Mexico expressed through music. From "Venimos A La Guerra" (We Came to the War) through "They Fucked Us", about the original Spaniard colonization, through the story of "The Magon Brothers", all the way to "Despues La Fiesta" (After the Fiesta), *Blood and Mud* is not only about the here and now; it's about the now, the yesterday, the tomorrow.

### NAFTA Love Song

Often, Rhythm Activism have very specific targets in mind: "NAFTA Love Song" is a way for us to single out the companies, to point the fingers, to say, 'look, this isn't just some sort of government scam.' Specific corporations stand to benefit; that's why they're down there. That's why they pushed the deal



# Women's rights are human rights

BY KRIS SCHANTZ

A new film by Newfoundland filmmaker Gerry Rogers will force us to reexamine human rights abuses and violence towards women. The film, *The Vienna Tribunal: Women's Rights are Human Rights*, was first released at a film festival here in Montréal this fall.

The film, a co-production between Augusta Productions and the National Film Board of Canada, relates the personal and horrific experiences of thirty-three women from around the world who participated in the Global Tribunal on Violations of Women's Rights. This tribunal, held in Vienna in 1993, coincided with the United Nations World Conference on Human Rights.

This film is not for the faint of heart. It is horrifying, gruesome, and utterly terrifying, but its truthfulness and visual power cannot be paralleled in any other media. It is the bluntness and simplicity with which the interviews and

testimony are presented which enables the film to leave such a strong impression on those who watch it.

In *The Vienna Tribunal*, Gerry Rogers introduces the viewer on a very intimate level to the women's stories of incest, abuse, rape, forced prostitution and genital mutilation. Rogers believes that the "stories are absolutely horrifying, but also empowering."

Rogers acknowledges that the theme of her film is not a new one. "What was new was to see all these stories together... one starts to see the big picture."

Rogers hopes that the film will "call world leaders to accountability." She stresses that the film is meant to "allow dialogue rather than further the polarization [of the sexes]."

Since its initial screening it has been shown all over the world, was given a citation at the

film

**Violence against women wasn't on the UN Agenda last year, but women spoke out anyway**



PHOTO BY CURTIS RUMBOLT

Columbus Ohio International Documentary Festival, and was played in Cairo, Egypt during a United Nations population conference.

The film will make its stop in Montréal on Friday during its cross Canada tour, which will end on December 10, International Human Rights Day. Gerry Rogers will be present at the screening to answer any questions and to participate in discussion.

"It has been perhaps one of the most difficult projects I have undertaken to date, but the world has to hear these stories. It's just that simple" Rogers said.

The film will be shown in Montréal at Concordia University on Friday November 25, at 7 PM in the Hall Building at 1455 de Maisonneuve West, Room 110. Admission is by donation, with all funds raised going to the Secours aux femmes women's shelter in Montréal.

and Sylvain Côté

## ACTIVISM: and Zapatistas

through. They pushed through Free Trade. They pushed through NAFTA.

"Now they're working on the Asian Pacific global market. Once again, who's going to pay for that? It's Indonesian people, people in East Timor, Hong Kong, and Thailand. Again, they're glossing over the human rights abuses [saying] 'It's okay, a business deal is a business deal.'"

"We feel it's our right as artists to speak, to say something about that, which is why this album, like all of our other work, tends to make a point."

Which is not to say that their point is made without humour. In fact, NAFTA Love Song is a spot-on, rib-cracking, commercial parody, and in the past, the band has written such songs as *America* (caca is shit in Spanish) and *7-11 Heaven*. The balance between seriousness and humour is an important one that Rhythm Activism recognize well.

### Wigs, statues, and cockroaches

Especially known for their theatrical, bizarre, and often hilarious shows, Norman and longtime partner-in-crime, Sylvain Côté (guitarist extraordinaire), with a host of others through the years like present drummer Luc Bonin, have worn dresses, wigs, and glasses with pop-out eyes.

They've used stage props like tables, chairs, and lifelike statues.

They've dressed up like cockroaches, vampires, and Brian Mulroney. This is not your average rock and roll band, a notion reflected in their repertoire of over 800 songs as well as their musical style, which is a mishmash of cabaret, noise, and European folk, with a dash of pop thrown in for good measure.

Their audience is just as diverse, as confirmed during a recent tour: "We did the underground cabaret circuit in Poland, we played squats in France, and we played anti-apartheid demonstrations in Holland, and we came back to Canada, did the Canadian Labour Congress Convention in Montréal, and then went to Vancouver and played a wedding."

From cabaret lovers to community groups, whether Rhythm Activism is educating, entertaining, or provoking thought, in the end, it may very well be the music that connects it all.

As Norman notes, "the Zapatistas drive into the jungles, have a meeting in the village, and then after, they put on the ghetto blaster and pump out dance music. Everybody's dancing and having a big dance. That's what it all comes down to."

*Rhythm Activism play Thursday, Nov. 24 (tonight) at Café Campus, with Fifth Column. They hit the stage at 8:30 sharp, so don't be tardy. Blood and Mud is available at finer record stores everywhere.*

BY AMANDA ARONCHICK

Local amateur film and video makers, Hi Fi Films are throwing a benefit this Friday night at the OK Theatre. Spawned on the beginning of May, 1994, Hi Fi started as a group of friends with time on their hands and a borrowed camcorder. It has since turned into a 15 odd member collective producing video, film, animation and rock videos.

Hi Fi's attempts to fund themselves have consisted of one benefit party, two screenings, and Cinema O, a weekly showing of local film and video. The task at hand is now to raise money to buy their own camera, pay for editing time and film and video stock.

The benefit promises for your \$5 "draft beer, taang smart bar, laser light show, ferris wheels,

gogo dancers" and more. Hi Fi-er Ian Hanna says that while confirmation on the ferris wheel is pending, there will definitely be bands.

Local pop rockers, Sofa are headlining the evening, with the '70s inspired Hurdy Gurdy Men. Opening the show will be hip hop masters At Random and Swiler who promise "a little punk, a little funk, a little Bulgarian." Hi Fi hopes to make enough money at this benefit to fund their works in progress.

"The sound, the bands, the images we're going to have on Friday night are going to be great," Hi Fi-er Emmanuel told the Daily. "It's important for us to have support for our video projects. - the video underground in Montréal is almost none." The OK Theatre is located at 3480 St. Dominique. Doors open at 9:00 pm. Tickets are \$5



continued from the cover

## Capoeira!

They had watched the way the animals moved, the way the snake moved, the way the plants grew, and they set up the movements. That is why we have capoeira today.

**Are there any dances prevalent in Africa today which you could relate to capoeira in Brazil?**

I can't say to you for sure, but I believe so. But capoeira is definitely from Brazil. The dance came from African nations, but the martial art was developed in Brazil.

**Could you tell me a little about the training involved in learning capoeira? How long does it take a student to learn the art before the Batizado (ceremony**

**in which the first Belt is bestowed) takes place?**

Regularly, a year. But sometimes people do it in six months. The first step, the green belt, is not that complicated. The second belt is yellow, and the third is blue. The fourth belt is green and yellow, and the fifth green and blue. The sixth belt is yellow and blue, then all the colours are weaved together for the seventh belt, when you become a Monitor. After one or two years, you become an Instructor. The belt is white and green. After five years you become a Teacher, then a Contramester, after ten years. Ten years after that, you become a white belt, a Master. (The colours) follow the Brazilian flag.

**Are there many Masters living and working outside Brazil?**

There are a lot in Europe and the US. Here in Canada, there are very few. It's just me (in Montréal). Toronto has a few people, but there are no Masters there, only Teachers.

**How do you see the future of capoeira in North America?**

Very, very powerful. Very powerful. You can see my group here. They just started two years ago. Very strong.

*The Batizado will take place on Saturday November 26, 1994 at Auditorium de la Polyvalente, 4114 St. Jacques at 8:00pm.*





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# McGill

## VICE-PRINCIPAL (ADMINISTRATION AND FINANCE)

The position of Vice-Principal (Administration and Finance) at McGill University will become vacant on June 30, 1995 upon the retirement of Mr. John Armour after sixteen years of service in this position.

An Advisory Committee has been established to assist the Principal in the identification of a candidate or candidates suitable to assume this senior University position.

The Vice-Principal (Administration and Finance) is responsible for the planning and management of University finances, the development and administration of human resource policies and practices for administrative and support staff, compensation for all faculty and staff and equity issues in human resources activities. This University officer functions in English and French.

Comments, nominations and applications regarding this position should be forwarded in confidence to Principal Bernard Shapiro, c/o Secretariat, James Administration Building, 845 Sherbrooke Street West, Montreal, Quebec H3A 2T5 before **January 30, 1995**.

McGill University is committed to equity in employment.

# Fighting sexism in the art world

*Galerie La Centrale is a women only space*

BY MARIA LUNDIN

Strolling through a gallery or museum in Montréal, one is struck by the dominant representation of male artists. Galerie La Centrale, an exclusively women-oriented gallery in Montréal tries to redress this problem.

But is there really a need for women-only galleries? A look at the reality of how minimally Canadian art museums represent women artists shows that it is indeed fortunate that one such place exists; a place where a wide range of questions specific to women artists can be brought forward.

In 1980, 50 percent of professional artists in North America were women, a figure that has since increased. And yet, the historical under-representation of women's art within the art establishment has not been rectified. In Canada, the figures are baffling: in 1993, the total acquisition of women's works by the Montréal Museum of Fine Arts was 8.53 per cent; in the National Gallery of Canada collection, a mere 7.83 per cent of works are by women. The Musée d'Art Contemporain was only slightly more representative in 1993, having acquired a total of 20 percent works by women.

Since the beginning of the 1970s, women artists have attempted to form their own exhibition and discussion centres, to alleviate this persistent discrimination against women in the artworld. Galerie La Centrale was the first such space in Canada, formed in 1973 (then called Galerie Powerhouse) by six women in Montréal, and it is one of very few such centres that remains active in Canada today, and the only one in Québec.

If we generally think of a gallery as a place where artworks are chosen by the owner and hung on the gallery walls in order that they be sold, then La Centrale moves far beyond that definition. Its mandate is to offset the low representation of women on the art scene by providing a space where women can gain professional experience and show their work. This very specific purpose is reflected in the way it operates.

La Centrale serves as a springboard for women artists that are unable to exhibit in regular exhibition spaces; here they can gain their first recognition. Over the past 20 years, La Centrale has become an important art centre, widely recognized by the (still alarmingly limited) section of the public and critics interested in contemporary art.

### A democratic cooperative

Hélène Frigon, one of the gallery's programming coordinators, emphasizes that La

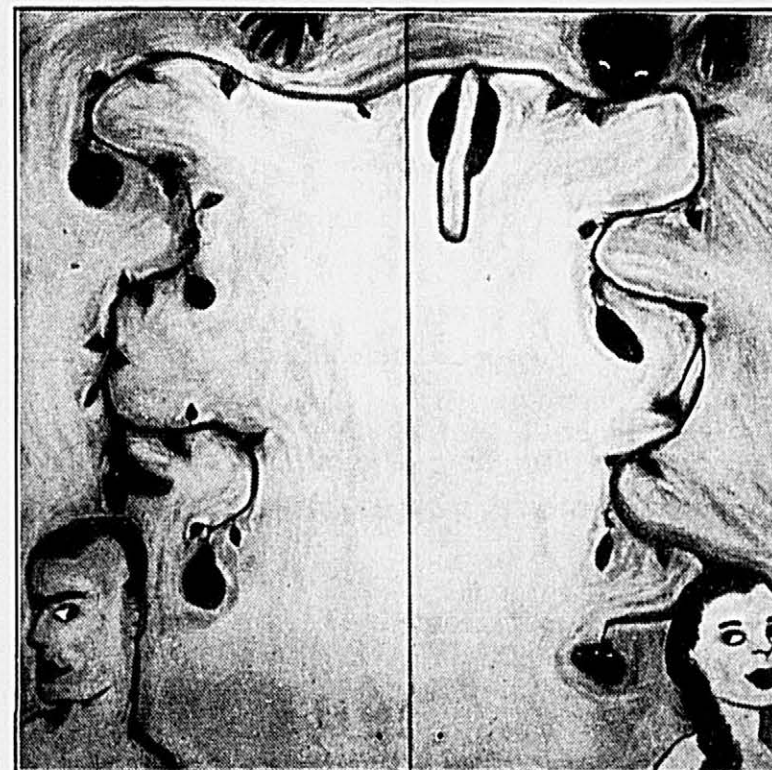
Centrale works dynamically. The committees that consider artist proposals are elected once annually by the active members, and committee members can only stay two to three years.

She explains that "since there is always renewal in the membership, the direction of the committee is always evolving". Manon Thibeault, who also

Frigon explains that "La Centrale is just a part of the society surrounding it, so the move toward a more pluralistic conception of feminism has transformed the gallery as well: members here have different ideas of what feminism is, and its place in the gallery." Having a political agenda in your work is not a pre-requisite for being considered at La Centrale. You just have to be a woman.

When asked how the committee would see the work of a transsexual or a transvestite, she says "We would have to discuss that question when it came up. It hasn't as of yet."

Being one of the only women art centres in Canada, La Centrale



**Last year, the total acquisition of women's works by the Montréal Museum of Fine Arts was 8.53%.**

works in the gallery, says that in comparison to her job-experience in other galleries, La Centrale "has a democratic and cooperative atmosphere, where ideas are discussed and debated openly among members."

Importantly, Frigon points out that while La Centrale is above all dedicated to making art by women more visible, the gallery is also about "raising questions that are particular to women's art production."

The issue of political engagement and feminist strategy is of course crucial to a gallery whose purpose is to contest the under-representation of art by women in art institutions. Each year, in fact, the programming committee selects one member to invite an artist whose work deals with feminist engagement in art practice. This year, the event is on at La Centrale from October 15 to November 15., featuring Vancouver artist Judy Radul's *Personal Size*, a show curated by Carol Laing.

The dynamism of La Centrale has simultaneously allowed the question of feminism to be problematized.

"The orientation now is to show a wide range of female artist's work" says Frigon. Some of this work will be socially and politically engaged, while other artists may be more concerned with formal matters.

receives 70 per cent of its proposals from outside Québec, and half of the artists exhibited are from other provinces or other countries. The gallery welcomes women from around the world. In a well-received show last year, for example, the gallery invited the Turkish artist Gülsüm Karamustafa.

Three years ago, two well-known Amsterdam based video and installation artists Madelon Hooykaas and Elsa Stansfield inaugurated the new space at 279 Sherbrooke.

The gallery's funding is provided mainly by government grants, however member fees also help keep the centre running. There are only a few paid women at the gallery; it leans greatly on volunteer member participation.

I asked Frigon if men ever applied, and felt discriminated against by the woman-only policy. That type of reaction is very rare, she says "most men know that they have many more places to go."

Any woman can become a supporting member at La Centrale for \$20, and the gallery encourages any women who want to get involved. Gallery hours are Wednesday to Sunday, from 12 p.m. to 5 p.m. For more information call 844 3489, or drop by the gallery at 279, Sherbrooke, suite 311-D.



# A Different Head Space

*Sarah Craig's talks about her philosophy and her new CD*

BY HYPATIA FRANCIS

I have to admit that at first I didn't like *Sweet Exhaust*. It was strange and disjointed; not the type of album that I wanted to give a second listen to. But, in the interest of fairness, I decided to give the album a second chance. So, expecting the worst, I put on the headphones and prepared to listen to the album again. What I got was a shock...

This is not the most promising beginning to a music review. But, I don't think Sarah Craig would mind. Her music is not meant to leave the listener with a warm fuzzy feeling inside. It is meant to seduce, to hypnotise, and even to frighten... but it is not supposed to be easy listening. Sarah Craig's music is the audio equivalent of being grabbed by the throat and having sweet nothings whispered into your ear. She agrees that it is "possibly weird."

Craig has been compared to a large and varied group of artists, from Sarah McLaughlan, to Jane Siberry, to Mary Margaret O'Hara. She has compared her-

self to Iggy Pop (my personal favourite and probably the most apt). The problem with these comparisons is that none of them reflect the truth.

The truth is, Sarah Craig is possibly one of the more unique talents to emerge from the Ca-

**Sarah Craig's music is the audio equivalent of being grabbed by the throat and having sweet nothings whispered into your ear.**

nadian music scene for a while. After all, how can you compare someone who combines *sprechstimme* (a several-hundred year-old style of spoken song) with a throbbing beat to anyone?

As for the album itself, yes it's true that it lacks the polish and unity that we have become used to as members of the MTV generation. However, there is a "method in the madness." She is trying to present the listener with stories of incidents in what could be the life of one person, or the lives of many.

In a way this is overwhelming. In another, it can be enthralling to listen to, almost addictive. This might be because all of the songs on the album have such an extremely personal edge to them. As she says, she "can't imagine not talking about something not personal."

Craig is not afraid to write about issues such as rape and abortion; as well as sex and love. Her lyrics are the result of either first-hand experience or personal observation. In several of her songs, a sort of internal discussion takes place, resolving an issue or battling it out. Craig

says it was important to her to present both sides of the story because she believes in "no definitive way of life."

This does not mean that Craig is a depressing version of Sinead O'Connor. Her thought-provoking lyrics are balanced by incredible arrangements and by Craig's powerful voice. However, her music is not for everyone. If you want to hear a sample of it before you rush off and buy the CD, the Montréal date of her cross-Canada tour is this Sunday at Café Campus (at least those are the tentative plans).

• **Pathfinder Fund Rally** to celebrate the new edition of the *Bolivian Diary* of Che Guevara, newly translated, of the 1966-67 guerilla struggle in Bolivia. Speakers include Michel Prairie, editor of the Marxist journal *Nouvelle Internationale*, Young Socialist Vicky Mercier and Carlos Zavala, of the Canadian Auto Workers union, local 1900. Saturday, Dec. 19:30h. Wine and cheese at the Pathfinder Bookstore, 4581 St. Denis (metro Mont-Royal). 284-7369.

• **Project Zora**, which helps women who have been victims of war in Croatia and Bosnia and Herzegovina, will hold a benefit dance at Thomson House, 3650 McTavish, starting at 21h. Tickets available at the door. Students \$10, others \$15.

• **The McGill Taiwanese Students' Association** presents its second movie night, Friday, Nov. 25, 18:30h, Leacock 26. First movie: *Hill of No Return*. Second movie: *Growing Up*. \$2.50 for members and \$3.50 public. Call Carmen at 848-9645.

• **The Hispanic Studies Students' Association** presents *El Eterno Feminino*, a play by Rosario Castellanos. Friday, Dec. 2, 20h, Players' Theatre, Shatner Building. \$3. Doors open at 19:30h. The play is in Spanish.

• **McGill Polish Association** is having its X-mas wine and cheese, this Saturday, Nov. 26, Shatner Building, rm 809-810, 19:30h.

• **World Beat Benefit Bash**. Come party in support of a South African black medical student. Everyone deserves an

education. Support our initiative, Saturday, Nov. 26, 21h, Medical Annex (right next to the McIntyre Medical Building). All welcome. 985-5418.

• **Japanese Awareness Club** movie night. *Heaven and Earth* (English subtitles). Fri. Nov. 25, 19h, rm B-10, Shatner Building. Members, free, non-members \$1. Call Yabito, 287-7176

• **WUSC-McGill** will meet tonight at 18h in Hirschfeld's Library seminar room (5th floor, Burnside Hall). WUSC-UQAM is joining us to plan the symposium on access to education. Everyone welcome.

## events

284-0609.

• **The Jewish Women's project** presents *Women As Heroes — Women in Resistance*, a special Hannukah program featuring Dr. Lena Allan-Shore (author, philosopher, song-writer). Sun, Nov. 27, 17h, Hillel House, 3460 Stanley. Discussion to follow and refreshments will be served. All are welcome.

• **Westmount Book Fair**. 4350, Ste. Catherine Str W, Thursday, Nov. 24. 15h-20h.

• **The Entre Nous Group** presents an afternoon of light classical music. Pavel Feldman (violin), Irina Nitskina (piano), Velitchka Lare (cello). The program: Brahms, Mozart, Tchaikovsky, Rachmaninoff and traditional Jewish

pieces. Sunday, Dec 4, 14h. \$3. Refreshments. • **Temple Emanu-El-Beth-Shalom** presents *Israel, the Peace Process and Diaspora: A Changing Relationship?* an Israel briefing seminar by the Canadian Institute for Jewish Research. Speaker: professor Frederick Krantz. Sunday, Dec 4, 9:30h. Bagel breakfast \$3. 4100, Sherbrooke St. W. 937-3575.

• **Unitarian Church of Montréal** presents *Introduction to Unitarianism*. Nov. 30, 19:30h. Rev. David Parke will moderate a panel discussion on Unitarian principles and values. 3415 Simpson (one block past Guy and Sherbrooke). Everyone welcome. 935-1522.

• **Caribbean Students Society** invites you to a *Christmas in November* end of semester dinner. Saturday, Nov. 26, Shatner Building, rm 302. Semi-formal dress. Tickets \$8 members, \$10 non-members. 935-3766 or 989-9127.

• **The Coalition for the Friends of Rwanda** is organising a second hand clothing sale in Shatner Mon. Nov. 28 and Tues. Nov. 29 from 10h to 20h. Coats, shirts, pants, jackets, skirts, dresses, T-shirts, children's clothes will be available. CHEAPI! All money raised will be donated to the UNICEF Rwanda Emergency Appeal Fund.

• **The Actors Studio** presents in one evening, "Impromptu" by Tad Mosel and scenes from "Lie of the Mild" by Sam Shepherd. December 2-3 and December 9-10. 8:00pm at The Actors Studio's Theatre, 7050 Victoria Ave. \$7 tickets are available by calling 343-0808.

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

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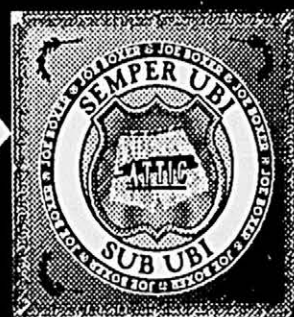
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